SIGNIFICANCE ASSESSMENT:

GARAGE GRAPHIX COMMUNITY ART WORKSHOP POSTER ARCHIVE

For Blacktown Arts,
Blacktown City Council

Blacktown
City Council | Blacktown
Arts

TABLE OF CONTENTS

1. EXECUTIVE SUMMARY

For over 20 years, hundreds of undocumented screen-printed posters sat in two shipping containers awaiting an unknown fate in a western Sydney Local Council works depot. These works were the collective labour of a few dozen arts workers, and literally many hundreds of others who accessed print and design services at the Garage Graphix Community Arts workshop between 1981 and 1998

This Significance Report forms part of a wider ambition to collate, document and catalogue the hundreds of screen-prints which collectively tell many stories of the growth, diversity, character and battles of communities across western Sydney; to be self-determining; to have access to social services and appropriate infrastructure; to celebrate diversity and identity; and to provide opportunity for those disenfranchised, disadvantaged and forgotten by city centric planners and politicians. In so doing, this Significance Report looks to unlock the potential of the archive in terms of how it might be accessed and used by its community of origin and by those (curators and researchers) who would seek to gain greater understanding of a unique art practice and social history attached to time and place, and of greater relevance to communities beyond its boundaries.

Garage Graphix operated as a professional community arts organisation in Mount Druitt employing artists and cultural workers to develop, train and mentor local community, students and artists in collaborative arts practice, specifically the production of screen-printed posters. In the 1980s, the Garage further developed as a social enterprise by evolving commissioned work into a design service. Uniquely and importantly, the engagement of Aboriginal artsworkers, initially as trainees, led to a comprehensive Aboriginal arts program.

This practice was supported initially and for much of its period of operation by local government alongside Commonwealth and State funding agencies across the arts, health and education sectors. Garage Graphix also played a key role in advocacy for funding for western Sydney cultural development practice over the years and in 1991, the organisation was nationally recognised by the Australia Council with the Ros Bower Award for excellence in community cultural development.

In recognition of the social, cultural and historical worth of the collection, the Leo Kelly Blacktown Arts Centre on behalf of Blacktown City Council formed a Garage Graphix reference group to assist in developing a strategic plan of action to advise upon the formal recognition, accession, use and care of the Garage Graphix archive.

The Garage Graphix archive contains 395 works. Although the majority are screen-printed, some posters from the later period of Garage Graphix

operations are offset and Giclée ink jet prints, reflecting the change in client bodies, production economics and demand for wide-spread distribution. Included in this body of work are designs printed on tea towels and in two instances printed on stretches of fabric.

The evolving aesthetic and political daring of Garage Graphix poster design may be traced to its organisational philosophy and values, its community base and the work of individual practitioners. As with community arts workshops operating elsewhere across Australia at this time, Garage Graphix work often utilised colourful graphics, delivering messages with considerable wit and punch. Here the influence of a punk / pop aesthetic as found on the international music, film, art and design scene is readily identified. Unique however to Australian poster makers and indeed Garage Graphix posters was an identification with the suburbs and the challenge of living on the metropolitan fringe.

Blacktown City Council was early to recognise the benefits of arts and cultural activity in its LGA for the wider benefit of community. Its support for Garage Graphix over many years makes Blacktown the logical custodian of this nationally important collection, and it is now critical that the collected poster works find a permanent home in this community.

2. METHODOLOGY:

2.1. Significance 2.0

This Significance Report uses the model *Significance 2.0* as developed and outlined by Kylie Winkworth and Ros Russell, Collections Council of Australia (2009).

Significance 2.0 outlines a method appropriate to the assessment of collections in consideration of their importance related to aesthetic, historic and social grounds. The primary and comparative criteria, and the questions that they provoke, have been used as the foundation for analysing the significance of the Garage Graphix archive. A draft of this report was submitted to Blacktown Arts and reference group members Lin Mountstephen and Marla Guppy for input before being finalised.

2.2. Use of existing documentation

In providing an outline of Garage Graphix history and practice, this Significance report relies upon the recollections of key individuals who worked or had principal association with Garage Graphix during its period of operation. This Significance report also draws upon secondary sources including published and unpublished writings which apply historical, personal and art critical lens to the wider context of western Sydney arts development and practice (Knight), Cultural Policy (Hawkins), Feminist Art and collective art practice, Screenprint Workshops (Hall, Church, Zagala) and specifically Garage Graphix practice and urban context (Guppy).

2.3. Physical Examination of Print works

Physical examination of the works on paper took place at Blacktown in the Leo Kelly Blacktown Arts Centre. This process was facilitated by LKBAC

Curator Paul Howard and assisted by Suk Hee Park on the 8 and 13 of August 2020. The Leo Kelly Blacktown Arts Centre also made available to the researcher a comprehensive listing and photographic documentation of all artworks. In viewing all artworks, the researcher / author was able to identify and assess the condition of print works, artists / artworkers involved in design and production, themes, client bodies, and funding support.

The chronology of the creation of the print works is yet to be fully determined. Where printed onto the posters, or where possible, dates have been identified in an e-hive CMS catalogue document (attached here).

NB. This Significance Statement limits itself to the significance of the poster artworks retrieved from storage. It does not consider the extent of, or significance of the stored art workshop equipment, ephemera and organisational administrative material.

2.4. Consultation with Stakeholders

Key stakeholders comprise Blacktown Council, The Leo Kelly Blacktown Arts Centre, and past artsworkers of Garage Graphix Community Arts Inc.

During her tenure as Manager of Arts and Cultural Services at Blacktown Council, Jenny Bisset recognised the containers holding Garage Graphix material as an asset to the people of the Blacktown and wider western Sydney region. She sought to unlock the potential of the asset by directing curator Paul Howard to initiate an audit of the containers and thereafter to plan towards a possible future exhibition of Garage Graphix posters. In conjunction with this process, The Leo Kelly Blacktown Arts Centre (hereafter LKBAC) planned toward associated programming which would honour the Garage Graphix legacy.

These program actions by LKBAC led in 2018 to a Garage Graphix working group being initiated and formalised by Leo Kelly Blacktown Arts Centre. The group comprised Blacktown Council Arts and Cultural Services Manager, Jenny Bisset, Leo Kelly Blacktown Arts Centre Curator, Paul Howard, and Garage Graphix employee alumni including its former Creative Director, Lin Mountstephen, Alice Hinton Bateup, Maxine Conaty (now deceased), Marla Guppy and Lee-Anne Hall. This working group were initially invited to deliberate upon the future of what was identified as a collection of Garage Graphix print media material and other ephemera being stored in two shipping containers by Blacktown Council. Initial meetings were held at Penrith Regional Gallery in mid-2018 to coincide with an exhibition of select Garage Graphix screen-prints, loaned by Alice Hinton-Bateup.[1]

A follow-up meeting was held in December 2018 for the working group members to meet with artist Wendy Murray, who had been contracted by Blacktown Leo Kelly Art Centre as Artist in Residence to lead and deliver community access screen printing workshops, as inspired by Garage Graphix (May – August 2019). All subsequent meetings have taken place in Blacktown, at LKBAC or during Covid19 restrictions, via Zoom. The author of this report (Dr Lee-Anne Hall) was present at all meetings.

Over this period of time the working group evolved into a reference group which contributed to practical and strategic decisions concerning the future of the collection (hereafter known as 'the archive'). Over the course of these meetings, a strategy was devised by the group to ensure the archive was formally accessioned into the collection and care of Blacktown Council. This early strategy involved the following key steps:

· Documentation: rudimentary cataloguing using Excel, with a view to transfer to e-hive web-based collection data base.

· Application to the National Library of Australia's Community Heritage Fund to undertake a Significance Statement,

· Appointment of a collection researcher /writer to produce Significance Statement

· Photographic documentation

· Formal approach to Blacktown Council to accession the work.

It was intended that by accessioning the artworks into the Collection of Blacktown Arts, the posters would find a permanent and secure home, where necessary conservation work might be undertaken, and where opportunities for public access, research and curatorial regard would be enabled. Relative to these long-term ambitions, LKBAC alongside the Garage Graphix Reference Group have plans to develop a major exhibition proposal in celebration of the 40th anniversary of the beginnings of the Garage Graphix Community Art workshop in Emerton - a suburb of Mt Druitt in western Sydney. This exhibition is currently scheduled for Spring 2021.

The expertise of the Reference Group is widely recognised. Their ability to provide advice in relation to the Garage Graphix collection hangs upon unique and collective experience including, direct working experience at Garage Graphix during formative years in the pivotal areas of management, administration, strategic direction, arts worker practice and the program areas of community practice, Aboriginal engagement, and community design service. Garage Graphix Reference Group members are seasoned practitioners, having significant careers in arts administration, gallery management, cultural planning, local government cultural services, teaching, curatorial and research practice.

In addition to the Garage Graphix Reference Group, contact was made with other individuals with long term association with Garage Graphix. Post her employment at LKBAC, Jenny Bisset offered insight to Garage Graphix as both a former project officer with the Community Arts Board of the Australia Council (1984 – 1989) and in her later capacity as Manager, Arts and Cultural Policy, Blacktown City Council. Jenny Bisset was able to reflect on the exceptional nature of Garage Graphix as an arts organisation throughout the 1980s. Ann Martin held the role of Acting Director of Garage Graphix (1996) during the organisation's leadership transition from Lin Mountstephen (1981 - 1996) to the later employment of Cinzia Guraldi (1996 -1998). As the former CEO of strategic arts advocacy body, Creative Culturesi, during the latter half of the 1990s, Ann Martin was able to view Garage Graphix activity in the broader context of other arts organisational activity in western Sydney.[2]

3. CONTEXT:

3.1. Introduction to Blacktown Council and Blacktown Arts

Declared a city in 1979, Blacktown is the second most populous local government area in New South Wales and the country's fifth largest. Located in metropolitan Sydney's western suburbs, it has a large and ethnically diverse population with over 336,000 residents of which 46% were born outside of Australia. Immigrant settlement of recent decades is changing the demography and culture of Blacktown from economically and socially depressed to one of cultural vibrancy, increased industry, education and opportunity (2016 Census ABS).

Blacktown City Council has neither regional art gallery, theatre or performance centre. In place of such facilities Council supports a substantial program of cultural activity including exhibitions within a small multi arts centre known as the Leo Kelly Blacktown Arts Centre. Used throughout this report 'Blacktown Arts' is the embracing descriptor used by Blacktown City Council to describe its arts and culture infrastructure and programming which is delivered by the staff of the Arts and Cultural Development section of Council.

Related to Blacktown City Council's Community Arts Program, Blacktown City Council established its first Community Arts Officer position in May 1977 with the appointment of Pat Parker. With this appointment Blacktown was at the forefront of community arts practice in the 1980s as is evidenced in the ground-breaking *Mothers' Memories Others' Memories* project (1979-1981)[ii] and its support of the Garage Graphix community arts workshop - both icons of community arts practice in Australia.

Blacktown City Council's first cultural plan was adopted in 2001. The (Leo Kelly) Blacktown Arts Centre opened in 2002. A dedicated Arts and Cultural Development section was established in 2005. This coincided with the adoption in 2005 of Blacktown City Council cultural and public art policies. In addition to delivering the Blacktown Arts program, the Leo Kelly Blacktown Arts Centre leads public art development in the city and provides a consultancy service to developers.

Today, Blacktown Council through Blacktown Arts is an award-winning leader in the development of contemporary arts in Australia. It is committed to the delivery of a multi-arts form contemporary program, with a focus on the development of new work originating in Blacktown and western Sydney.

'We provide leadership in contemporary arts programming responsive to the Blacktown local context and relevant in the wider regional, national and international arts sector'. Blacktown Arts Centre and Arts program delivers a high-quality arts experiences for a population of 360,000. As the only professional arts organisation Leo Kelly Arts Centre extends its program reach through partnerships with other western Sydney arts organisations and community organisations, and city-based cultural institutions such as The Museum of Contemporary Art in its C3 West program and the Art Gallery of NSW, through its education outreach program. These partnerships ensure we participate in national and international discourses around contemporary, community engaged arts practice'.

3.2. Blacktown City Council Art Collection:

The Blacktown Arts Collection of approximately 270 artworks has been amassed over a period of 40 years. It contains paintings, watercolours, drawings, prints, sculpture, mixed-media, video and a Caravan. Without a climate control storage facility, artworks are largely displayed throughout the Blacktown City Council Civic building. The Collection expands each year, through a process of purposeful acquisition, gift, project outcomes, donations by exhibiting artists and acquisitions via the annual Blacktown City Art Prize. Due to the nature of its assembly the collection is somewhat eclectic, containing artworks of varying merit.

A number of the early works acquired for the Collection largely illustrate historical subject matter, and are without significant aesthetic value. They include landscapes, pioneer buildings of the district, and prominent Blacktown civic architecture which have been produced by a favoured group of artists; Keith Strickland, Nerryl Roper, Win Russell and Michael Bakich. These are works which celebrate a bricks and mortar conception of civic history and advancement, which have found their place, appropriately, upon the walls of Council offices.

Early collecting practices differ from those of the contemporary period. Guided by the Blacktown City Council Collection Policy (2011), The Blacktown City Council Art Collection Committee, has oversight of the formal acquisition of artworks, and makes decisions on the care and management of the Collection. Today, it is the wider ambition of Blacktown Arts that the Collection becomes a visual expression of Blacktown, telling the stories of its history, people and communities. The Policy states:

> Blacktown City Council aims to develop an art collection reflecting the significance of Blacktown and its citizens. Blacktown City Council will collect to support local artists and to provide a visual expression of the city, its history, landscapes, and its people - the cultural diversity, youth, Indigenous culture and other significant demographics of the area and in accordance with this, display the collection within the Civic building. (Blacktown City Council Art Collection Policy, 2011).

The focus of Blacktown City Council Art Collection is:
1. Work reflecting on Blacktown and its people
2. Work relevant to Blacktown, through either subject matter or project significance
3. Work by significant local artists
4. Sister city work by recognised artist
5. Other works as significant from time to time

Particular strengths within the current collection include urban Aboriginal art, politically and socially engaged artwork by western Sydney artists, and artworks produced and responding to the immigrant and refugee experience. It is these collection threads that might be advantaged and strengthened by the accession of the Garage Graphix archive into the Blacktown Arts Collection. Currently, the Collection holds only one example of Garage Graphix poster work.

The Blacktown Art Collection is publicly available online through eHive, and artworks are available for loan to institutions, public and community organisations. https://ehive.com/collections/5706/blacktown-city-councils-art-collection

3.3. Introduction to Garage Graphix Community Arts Inc

Situated in Emerton, Mount Druitt, western Sydney, Garage Graphix Community Arts Inc (hereafter Garage Graphix) was an outstanding example of community arts practice and leadership in Australia. It was recognised as such in 1991 by the Australia Council for the Arts, with the 'Ros Bower Award', a national award which recognised excellence and the outstanding contribution Garage Graphix had made to the nation's community cultural development.

3.3.1 Brief History

Garage Graphix evolved from the Mt Druitt Street Street Art Workers - a loose arts collective with fluctuating members who carried out various community mural projects in Lethbridge Park in 1981 and cultural events such as rock concerts, movie nights and discos with local high schools. Members of this collective included Carol Ruff and Emu Nugent who worked with the support of Blacktown Community Arts Officer Pat Parker, to involve and teach art skills to community members and young people. This project included screen-printing workshops for children at Rutherglen Community Centre.

In early 1981 a Management Committee formed, shaped by Nugent, Ruff and Pat Parker. They also obtained the use of the double door garage adjacent to the Community Centre to establish a basic screen-printing workshop there. Hence the name "Garage Graphix".

In this early period of activity, Pat Parker advocated on behalf of the Garage to secure workshop /office space at peppercorn rent in a garage belonging to Blacktown City Council attached to the Rutherglen Community Centre, Emerton, Mount Druitt. In addition, Council provided start-up funding across two years (pc Mountstephen March, 2021), in support of its programming and project work (Knight, 2014:96-98).

As described by Garage Graphix Co-ordinator / Creative Director, Lin Mountstephen (1981 - 1996) and Artist in Community, Marla Guppy (1982-1987),

> "Garage Graphix was...developed by arts workers active in the women's movement, who were committed to working with and for communities to facilitate expression of their values and beliefs; to illuminate issues of concern and to advocate for positive social change. A collective in its early days, Garage Graphix became an incorporated entity in 1982. It was governed by a management committee comprising local residents and community workers, providing communities throughout western Sydney with access to specialist skills, printmaking equipment and facilities." (text supplied by Blacktown Arts Centre, courtesy of Lin Mountstephen and Marla Guppy, 2019).

The longevity and success of Garage Graphix may be attributed to combined factors including its feminist principles, community relevance and astute and stable leadership which oversaw the careful planning and management of its creative directions, programming and financial base which included a mix of revenue streams.

Over the period of its almost eighteen years of operation Garage Graphix ran a comprehensive program of activity, leading in the development of a community-based art workshop, with a focus on telling western Sydney stories and concerns from the perspective of western Sydney residents.

Operationally it included a community access program, arts projects, skill development workshops, artist residencies, innovative partnerships, a community design and production service and a comprehensive Aboriginal arts program that included design, printmaking and traineeships.

Garage Graphix received initial financial support from local government (Blacktown City Council) with subsequent financial support from the State (NSW Ministry for the Arts) and Commonwealth government (Australia Council) arts funding. The Garage was also active in seeking funding for employment and training initiatives as well as funding from the education, housing and health sectors and multicultural agencies for specific projects.

As the organisation grew, funding was not sufficient to meet all of Garage Graphix's operational expenses, hence diversification of its income stream became necessary. This was realised through its community Design Service, access workshop program fees, community design and production workshops and inhouse sales. Throughout its years of operation these activities remained highly subsidised for community groups and organisations.

The majority of works within the Garage Graphix archive were produced using screen print technology – exceptions are posters produced in the later years of Garage operations using offset or digital printing technology. Through the 1970s and 1980s screen printing was a relatively accessible medium for producing posters, because it involved a low cost, low tech means to make multiples for widespread distribution.

As with a number of other poster collectives active during the 1980s, the Garage operated initially on dual principles of feminism and collectivism. It progressed to a not-for-profit management structure but maintained internal collaborative processes.

Author, Katherine Knight broadly observed,

> 'although.... committed to the concept of working as a collective, it was too cumbersome for effective operation. They remained committed to the ideal of an equal share of decisions and responsibility, but lines of accountability and authority needed clarification when working with a management committee, membership and a wide range of community organisations and the administration of funding (Knight, 2014:98).

Members of the Garage referred to themselves as 'artsworkers' a term which both promoted an alignment with the labour movement and collectivism

while functioning to distance their practice from the individualism and elite associations of the term 'artist'. The descriptor arts-worker was also used in recognition of the contribution made by *all* workers at Garage; be they administrative or creative roles, the lines were often blurred. Commenting upon collectivism as applied to artwork creation within women-only poster collectives, researcher Louise Mayhew argued, '

> 'Rather than indicating that a work was created by an entire group, collective names and logos operated as a means of distancing oneself from the work and the values that are associated with a traditional, signed piece of art: authenticity, originality and value. Logos and group names indicated a sense of belonging, acknowledgement of learnt skills and shared materials, and the desire to prevent the work from becoming a commodity. Within these circles, collectivism was the norm' (Mayhew, 2011).

Despite the conscious practice of community arts workers to recede into the background, it must be acknowledged that Lin Mountstephen and Marla Guppy were the most influential of Garage arts-workers, through providing direction and certainty, mentoring others, forging relationships with funding bodies, and partnerships with community organisations.

3.3.2 Organisational Practice and Program Areas:

Community Access (1) involved 'hands on' interaction of arts-workers with community, in meetings and workshopping the intention and design presentation of the poster. This facilitated process involved intensive sessions, sometimes taking weeks and sometimes taking place in off-site in public housing estates, youth centres, women's services, schools, remand centres and other community spaces. Artsworkers navigated complex issues, helping participants to dissect issues and reach a design outcome. It was usual in these instances that the community participants would also be involved in the labour-intensive process of printing the posters.

Community Access (2) – involved providing guidance to community members or groups to use screen printing facilities to produce their own posters, t-shirts or other material. Limited design assistance involved.

Artist in Community: This position was funded by the Australia Council and had a wide-reaching remit including design and project collaboration with other artists, supervision of community process, design and text development with Garage trainees and collaboration with the Aboriginal Arts Program. Specific projects including the Edges of Cities and the Peace Poster Kit were part of this body of work.

Aboriginal Arts Program: This program was established in 1983 and 1984 with the appointment of trainee artsworkers, Alice Hinton Bateup and Maxine Conaty - initially in an administrative role and then as Program Co-ordinator. This program was one of the first of its kind in Australia where Aboriginal artsworkers found level footing at the leadership level in 12

a Poster Workshop. The program developed its own agenda under the broad Garage Graphix ethos to work closely with regional Aboriginal service organisations, Aboriginal school students and it undertook

commissions and design work for Aboriginal organisations based in metropolitan Sydney. The Program both trained and mentored Aboriginal arts workers to produce issue-based posters.

Commissions / Community Design Service – Posters commissioned by client bodies. An increase in demand for commissioned work led to the creation in 1987 of the Community Design Service for which dedicated design staff were employed. This mode of practice involved client consultation for the purpose of producing promotional and issue-based material (posters, pamphlets, brochures, T-Shirt designs).

Project Work: Projects were often devised by Garage Graphix and co-authored with community in response to issues of social or community concern including, Homelessness, Peace, Public Housing, Domestic Violence etc. Such projects include 'Edges of Cities', 'Closing the Gaps Project' and 'Not about Face'. Projects were funded by a variety of agencies such as the Visual Arts Board of the Australia Council, International Year of Peace Secretariat, International Year of Youth Secretariat and Department of Immigration.

Artist Residencies: Funded residencies related to working on projects or with specific communities. In example, artist Jan Mackay, resident artist on the House and Garden project (1989-90), worked with Parramatta Public Tenants Advisory Council artsworker, Marla Guppy, and community members to produce fabric designs related to the suburban character of outer western Sydney. An important secondary outcome of this project was to develop fabric design and printing skills among Garage arts workers. As part of this project Alice Hinton-Bateup also produced fabric based on her own design in celebration of Aboriginal Women.

In House Artworks: These artworks (posters, cards and postcards) were produced by Garage Graphix artsworkers and expressed a personal commitment or viewpoint. Examples of such work includes Alice Hinton Bateup's posters, 'Dispossessed' and 'Lost Heritage' related to her own heritage and experience of loss and she worked with others to achieve similar outcomes with 'Ruth's Story. Other works were 'Ask the Right Question' - a collaboration between Carole Best and Lin Mountstephen.

Poster Artwork Distribution: As a consequence of its community partnerships and client base in the production of posters, the wide distribution of its posters and other artwork was guaranteed across social services, health, education and Indigenous networks of Western and metropolitan Sydney.

Advocacy: Garage Graphix played a significant role in the arts development of western Sydney by initiating and participating in a number of groups such as the western Sydney Arts Lobby; the Community Cultural Development Monitoring Group and Creative Cultures.

GG0316

Lost Heritage
Attributed: Alice Hinton
1985
(50.4 x 75.5)

GG0121

Who Gets Blamed?
Racism is no answer
to unemployment
Attributed: Design and
Printed, Leanne Clerke
with Artist in Community,
Marla Guppy. nd

The Garage closed in 1997/98 due to a number of factors including a loss of key staff by early 1996. The generation of artworkers aligned with the collaborative practice of the eighties and early nineties had moved on and diversified their careers. There was also the general context of reduced focus and funding from state and commonwealth governments for western Sydney arts organisations. As interim Director Ann Martin reflects, it was the 'end of an era'.

By 1996 screen-printing was rapidly becoming old technology and not for profit community arts organisations like Garage Graphix did not have the mandate or the financial capacity to develop a substantial capital base to support future growth. The limitations of providing a community design service, included the escalating costs of screen print production and the loss of government clients who were shifting to using fully professional commercial design houses.

The design service was developed to be self-sufficient and to generate a surplus to supplement the limited annual program funding but it was not able to reach this target in later years as it was not a commercial entity and it was also having difficulty attracting staff with the requisite commercial design skills. It was decided to reduce these operations in the final years of its existence.

So the journey of the Garage came to an end and Blacktown Council removed all of the contents of the Garage Graphix building and of the Design Service space within the adjacent Rutherglen Community Centre and placed it in storage under passive management by Blacktown City Council in several shipping containers. The contents included its poster archives, design and screen-printing workshop equipment, materials, ephemera and collection of individual screen prints and design works. Kept in this situation, the works have been largely inaccessible to Blacktown City Council staff or the wider public for the purposes of exhibition, loan or research.

4. PRIMARY CRITERIA:

4.1. Historical, Social and Artistic Context and Significance:

4.1.1. Western Sydney:

Western Sydney is a sprawling region of greater metropolitan Sydney embracing boundaries of the Hawkesbury to the North West, Blue Mountains to the West and Campbelltown to the south West. The region has numerous recognised sites of Aboriginal importance, sites of early European settlement, and sites of cross-cultural encounter. It is now home to over two million people.

Western Sydney has long been a place of migrant and refugee settlement, from countries which have suffered war, civil unrest and religious persecution. From the 1950s – 1980s relocation from the inner city to the western suburbs also took place. With a large manufacturing and industrial base western Sydney attracted many to live and work in the region having access to jobs, schools and affordable housing, while many others were relocated as a consequence of public housing availability. This movement into western Sydney also brought Aboriginal families from the inner city and elsewhere onto Darug and Tharawal land. Such movements and settlement of people led to western Sydney having at once one of the fastest growing and diverse populations in Australia in an area which lacked the necessary planning, infrastructure and services to accommodate growth.

The impact of this growth would be acutely felt with the decline of Australian manufacturing in the1970s and economic reforms of the 1980s which resulted in high levels of unemployment and associated stressors leading to community and domestic disfunction. It would be this community environment in which Garage Graphix emerged in 1981 to give voice to the concerns and challenges faced by communities of western Sydney.

4.1.2. Community Arts:

The 1960s and 1970s was a period of considerable social and political change across the world. In Australia, 23 years of conservative government was swept away in the election of the Whitlam Labor government in 1972. The governing agenda of this Labor government was hugely ambitious with major reforms including Education, Health, Environment, Manufacturing and Industry, Aboriginal Land Rights, Women's Rights, Arts, Culture and Film – many of which benefited from policy change and the injection of funds.

Arts policy as instituted by the new government was guided by four principal objectives: 'to promote a standard of excellence in the arts, to widen access to, and the understanding and application of, the arts in the community generally, to help establish and express an Australian identity through the arts and to promote an awareness of Australian culture abroad' (Gough Whitlam, election campaign launch, Blacktown, NSW, 13 Nov 1972). At this launch Whitlam also promised the development of a Commonwealth arts funding and advisory council, later to come into being as the Australia Council for the Arts. Community Arts in Australia would be greatly shaped and supported by this policy agenda, notable in the establishment of the Australia Council's Community Arts Fund in 1973 (Rowse 1985, Hawkins 1993, Zagala, 2008).

Community Arts broadly refers to community based and engaged collaborative arts practice. It has evolved since first conceptualised in the late 1960s, where it was positioned as an oppositional cultural practice in ideological battle with the more traditional cultural forms which enjoyed both privileged status and support of the state. As supported by the Whitlam Government in the early to mid-1970s, Community Arts sought first to reposition the cultural life and practices of ordinary Australians as deserving of recognition and respect, and secondly, to create greater access and opportunities for community input to creative expression. As a practice, Community Arts was controversially aligned with progressive politics in seeking to involve, empower and give voice to those most marginalised in the community, highlighting and challenging social, political and financial inequities. In valuing collaborative process and social outcomes over aesthetic outcomes, artists were positioned as catalysts, activists, facilitators and co-collaborators with community, and their individualised artistic expression often subrogated in favour of communal authorship.

Throughout the 1970s and 1980s the Australia Council for the Arts was pivotal in support of Community Arts practice, co-funding many of the first Community Arts Officer positions in local governments and regional areas, and, providing project monies for ventures such as the socially and

politically engaged poster organisations. In this context Garage Graphix Community Arts Inc. was both beneficiary of Australia Council Community Arts policy directives and exemplar of Community Arts practice.

4.1.3. Poster Art Workshops and Collectives:

Garage Graphix Community Arts Inc. was one of a number of Poster workshops and artist collectives operational in Australia across the 1970s – 1990's. Poster workshops of note include, Redback Graphix, Redletter Press, Another Planet Posters, Megalo Press, CoMedia and Garage Graphix. The poster workshops of this era have their genesis in a long history of political activism and socially and political engaged art practice. Significant in this history is Sydney University's Tin Sheds Art Workshop (1971-1979), which nurtured a generation of political poster makers, centred as it was in an academic environment of political engagement, social enquiry and youthful dissent (Zagala, 2008). The Tin Sheds offered solidarity and support for political purposes through tutoring and making available space, facilities and materials for students, artists and activists beyond the university, including support for Aboriginal causes through ie. Koori Photographic Workshops (N. Dent, 2018:86).

Quick, cheap and produced in multiples, screen printed posters were ideal for campaign purposes, protest rallies, student and music events. By nature of their content and purpose, posters were an ephemeral form, largely meant for display on the street (Butler, 1993). Distinctive in this poster work was the influence of international movements in pop, psychedelic and music culture which coalesced with a particularly Australian larrikin attitude and irreverence for power and conservatism. It is this aesthetic attitude which can be traced in the poster work of all political poster collectives and organisations of this period.

From the Tin Sheds workshop poster collectives such as Earthworks and Lucifoil emerged. These were loose formations of like-minded individuals committed to a specific action or campaign. Fluid in their membership and without a formal or incorporated structure or institutional support and funding, they did not last for a long period of time.

Poster artists to emerge from the Tin Sheds art workshop would go on to be influential across the Australian poster-making scene, including, Colin Little, Ray Young, Mark Arbuz, Michael Callaghan, Bob Clutterbuck, Marie McMahon, Jan McKay, Jan Fieldsend, Pam Debenham, Leonie Lane, Angela Gee, Toni Robertson and Chips Mackinolty. In leaving the Tin Sheds, many moved onto other ventures, states and territories in Australia, forming and influencing the creation of Women's Warehouse Screenprinters, Harridan, Matilda Graphics (Sydney), Redback Graphix (Wollongong and Sydney), Garage Graphix (western Sydney), Redletter Press, Another Planet Posters, Jill Posters, Bloody Good Graphix (Melbourne), Co Media, the Progressive Art Movement, the Anarchist Feminist Poster Collective (Adelaide), Megalo (Canberra), and not-for-profit poster design and campaign houses which aimed to work in solidarity with Indigenous communities such as Jalak Graphics and Green Ant Graphics (Northern Territory). In turn, these artists, collectives and poster workshops would influence and participate in screen printing workshops and residencies within and attached to both Universities and Community

Arts organisations and programs ie. Flinders University Art Workshop, The University of Queensland, Monash University, and Eyre Peninsula Regional Cultural Trust, Port Lincoln Community Screen printing workshop (1983-1986), and in Fremantle, Praxis Poster Workshop (Butler, 1993).

Unlike poster collectives, poster workshops had extended operational lives because they created incorporated organisational structures, with arts worker employees, and sought the patronage of State and local agencies alongside diversified revenue streams. Importantly, they embraced a 'service' model of working with, and responsive to, their communities.

The use of screen-printing as a political tool has declined in recent decades. Increasingly activist artists use digital means and social media platforms to achieve similar outcomes albeit with the benefits of greater immediacy and wider audience reach. As a medium of choice, screen printing is now primarily used by artists. Posters created for political purposes may be individually or collectively financed, and on occasion find themselves used in larger campaigns and thereafter being produced using digital print technology. Such use is famously exampled in the work of American artist Shephard Fairey who in support of Barack Obama's 2008 Presidential campaign created the 'Hope', 'Vote' and 'Progress' series of posters. Australian artist Michael Agzarian followed suit with his series entitled 'Fizzer' in critiquing Malcolm Turnbull and other senior political figures of the Liberal Party for the 2016 Federal election.

4.1.4. Feminist Influence on Art Practice:

As experienced and pursued across Western nations, 'second wave' feminism (1960 – 1980s) was largely concerned with the experience of discrimination and the forging of equal rights. Second wave feminists questioned societal expectations and limitations pinned to their femaleness. The personal lives and circumstance of women became recognised as circumscribed by the societal structures and hence the term 'the personal is political' came into widespread use. The wider ambition of second wave feminists was for the creation of a fair and equal society, the achievement of which necessarily aligned women with the struggles of other oppressed peoples including workers, Indigenous, migrants, LGBTQI etc. Radical feminism emerged from second wave feminism to describe women's oppression as a consequence of patriarchy which was maintained through structural and cultural settings, active discrimination and gendered violence.

Garage Graphix Art Workshop was founded by radical feminists of the second wave. In practice, poster content and perspective, Garage Graphix embraced 'the personal is political'. Posters would both identify the cause and impact of an issue upon individuals, especially women, girls or residents, they would also identify a course of action. Fundamental to this approach was the commitment to empower women through working with them directly on the issues which most kept them disenfranchised. Hence, there are many posters in the archive which address education, contraception, childcare, parenting, domestic violence, housing and mental health. For Aboriginal Women, who faced the double discrimination of their culture and their femaleness, feminist art practice at Garage Graphix offered structural and ideological support to pursue an agenda of cultural affirmation, equal rights, education and opportunity.

GG0300

Rosebank Cottage – Counselling Mother's Support Group
Attributed: nd
(49.5 x 36.3cm)

GG0245

Sydneysiders – Why don't you eat your garden
Attributed: Counselling Mothers Support Group and Karen Vance
1989
(49.5 x 36.3cm)

GG0555

Feet Against Arms
Attributed: Marla Guppy,1985

4.2. Historic Significance

The Garage Graphix Poster Archive of 395 posters is of great historical significance. In aesthetic form, breadth of content, and practice, it may be seen as belonging to the lineage of Australian political poster-making and collaborative practice, alongside other significant Australian poster collectives and organisations.

The Archive is the representative output of one of Australia's most revered community arts organisations, recognised as such in 1991, receiving The Australia Council's Ros Bower Award for Community Arts and Cultural Development for its contribution and significance to regional and national community arts practice. Many of the individuals to have been employed at Garage Graphix or held a position on the Management Committee went on to shape and influence arts, aboriginal and education practice and policy at local and state government levels across the next three decades. It is this influence that points to a wider field of impact, including individual artists and western Sydney arts organisations such as Blacktown Arts (2002), Casula Powerhouse (2002). Information and Cultural Exchange (Parramatta).

Reflected in the breadth of the Garage Graphix poster archive is the Garage Graphix organisational ethos, working methodology and place-based commitment. The Garage Graphix Archive provides an important social and historical record of Feminist collective art practice, and the particularity of place – Blacktown, western Sydney, where cultural diversity was recognised and celebrated and where residents are shown to be active participants in claims for equality and opportunity in the Australia that was being shaped in the 1980s and 90s.

4.3. Artistic and Aesthetic Significance

In this report, Garage Graphix artistic significance relates primarily to its mode of collaborative artistic practice, while its aesthetic significance relates primarily to the poster form itself, where individual poster design and content combine to successfully communicate the message or purpose of the poster.

The primary purpose of the poster form at Garage Graphix was to communicate, to educate, to advocate and be a 'Call to Action'. Hence, posters by intention were 'loud' in their messaging, colour, form, and wit, serving the purpose to grab and hold the viewer's attention. Evident across the body of the Garage Graphix archive are a myriad of design and tactical references from the worlds of visual art, advertising, pop culture and also, the guerrilla practice of street and graffiti artists.

Across its body of practice and resulting work, Garage Graphix did not have a singular aesthetic or house style. This was largely a consequence of having multiple arts workers - not all of whom had visual arts training - and a collaborative practice whereby community participants were empowered in the decision-making process of design and skills acquisition.[3] Any 'tension between access and excellence' that such a process might have created (Hawkins, 1993:139) was resolved through the leadership and aesthetic guidance and direction of principal arts workers who established a clarity of approach and messaging across the years.

The Garage developed an expressive visual language particular to its community and purpose. Distinctive to many of the posters was the sassy attitude of feminist politics and humour of the era, as a means to empower women, and to assert the possibility of action, change and pride in individual lives and across the landscape of community and politics.

Direct and humorous messaging was often employed to promote awareness and discussion on tough and often hidden social issues of the time such as AIDS transmission, child sexual assault or domestic violence, or to communicate social services and programs, advocate or campaign for cultural change. With this approach Garage Graphix reached into sections of the community such as youth who had switched off from the kind of official messaging / marketing that government agencies usually employed. Hence, use of the Garage Graphix design service was an attractive option with which to reach hard to reach groups. This is readily exampled in the use of catchy poster text aimed at young women such as *'Don't get taken for a ride on the love express'* (providing information on contraception and abortion), *'Beat the Space Invaders... learn self-defence'*, *'AIDS, Don't Let it Stuff Up your Life'* and *'Some things shouldn't be allowed on the streets, and we don't mean the women'*.
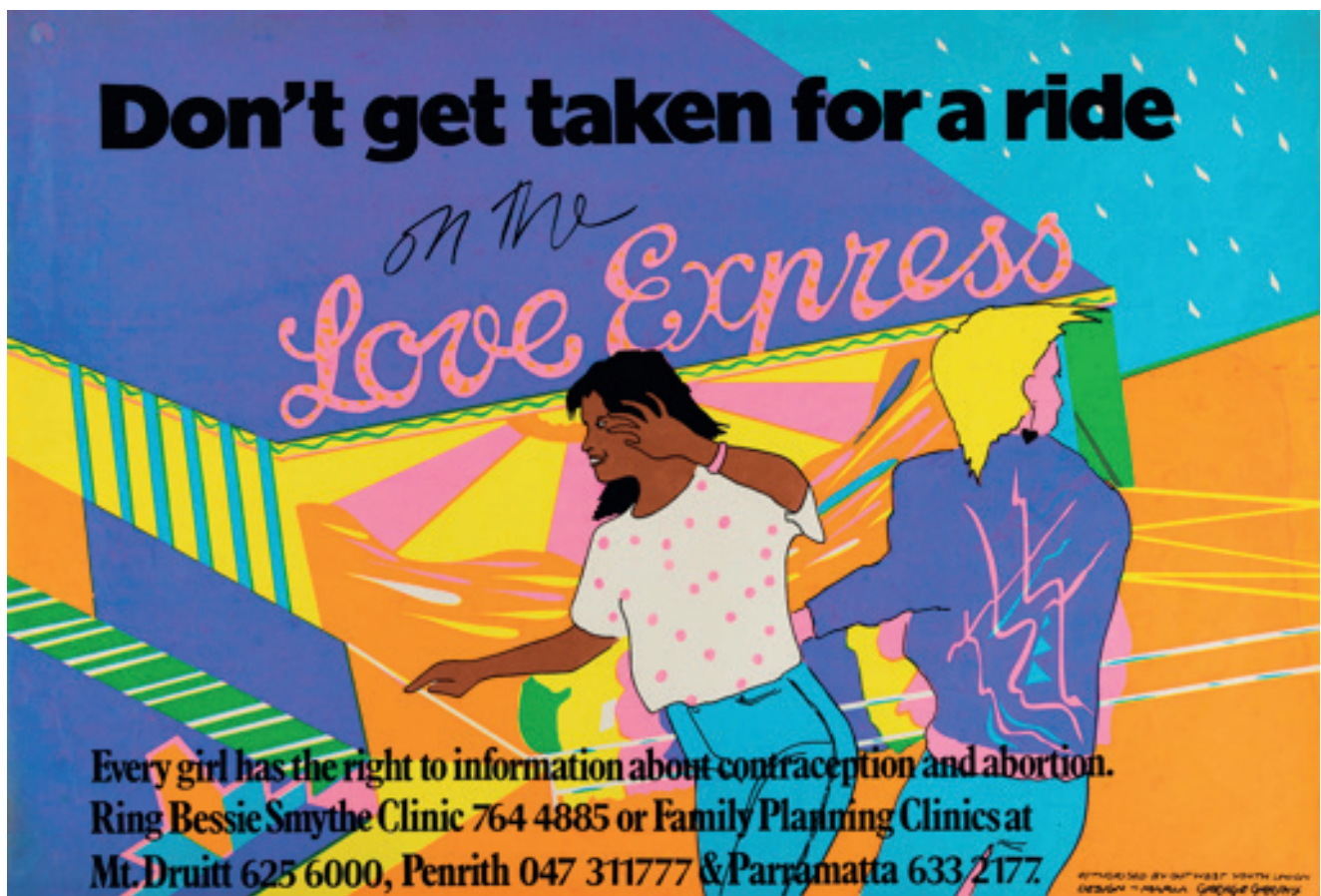
GG0207

Don't get taken for a ride on the Love Express
Attributed: Design – Marla Guppy, Garage Graphix, nd.

GG0088

Avoid Aids Don't have sex with boys who don't wear condoms
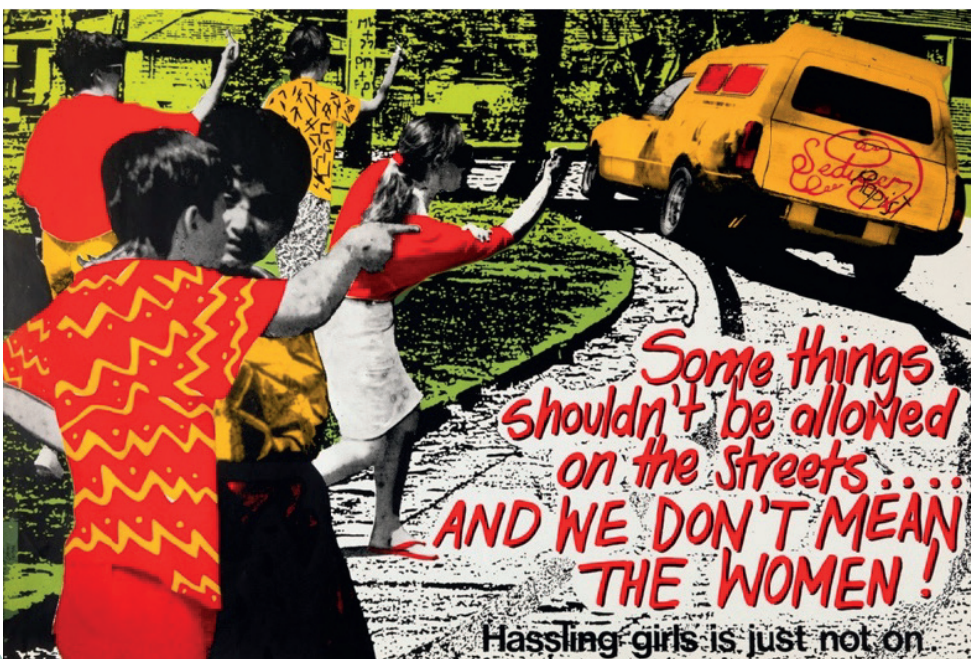Attributed: The Young Women's Program
1987
(33.5 x 50.7cm)

GG0106

Hey Julie, Thanks for letting me copy your test paper (20th Century Child Abuse)
Attribution: nd
1986
(47.3 x 73.8cm)

GG0120 / GG0258

Somethings shouldn't be allowed on the streets…. And we don't mean the women!
Attributed: Reprinted from an original print by Leanne Clerke and Artist in Community Marla Guppy, nd.
(51 x 76cm)

GG0426

Aids! Don't let in stuff up your life!
Attributed: Boys from Cobham Remand Centre with Artist in Community Marla Guppy Matthew / Glen 1987
(76 x 50cm)

By virtue of its community and client base, Garage Graphix posters were widely distributed to community centres, health services, women's centres, schools, doctor's rooms, courthouses and shopping centres across western Sydney. The length of time these posters were displayed before being replaced, correlated to their aesthetic effectiveness. Posters may not have been created as aesthetic objects, but it was essential to their wider success.

In contrast to the livelier style of community poster examples, some Garage posters were more contemplative than others. The poster work which trainee screen printer Leeanne Donohoe produced with Garage artists Marla Guppy and Alice Bateup, stands out as an important

example. The posters contemporary style is distinctive in their use of simple photo image graphics and bold colour overlaid with black. Produced across 1985 and 1986 for differing projects, commissions and campaigns (Talking Posters Project, The International Year of Peace Secretariat), they represent a highly resolved series of posters which are both intimate and immediate, an effect heightened by the inclusion of carefully workshopped first-person text which strike a thoughtful tone.

GG0290

I never thought of myself as homeless
Leeanne Donohoe with Artist in Community Marla Guppy
1985
(49.5 x 74.5cm)
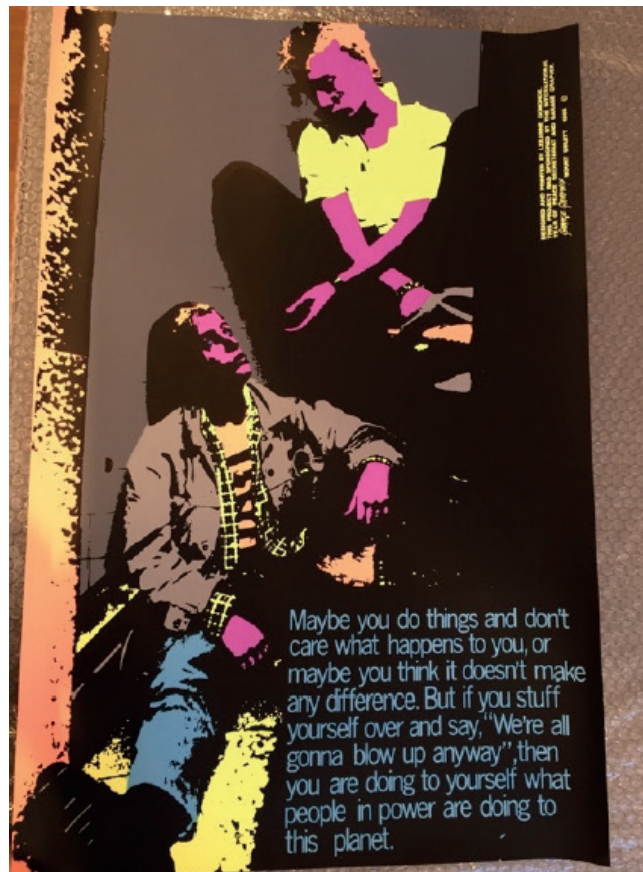
GG0361

Maybe you do things and don't care what happens to you
Attributed: Leeanne Donohoe with Artist in Community Marla Guppy,
1986
(75 x 50cm)

4.3.1. Aboriginal Aesthetic Development

Posters produced through the Aboriginal Arts Program have an identifiable urban Indigenous aesthetic and character. This is most evident in the extensive use of the design and colours of the Aboriginal flag (red, black and yellow) within Garage Graphix posters to articulate positions on a range of subject matter. It is an example of what Dunt (2018) describes as a socio-political fusion with the aesthetic in the use of recognisable coded forms of cultural identity and position.

Former Artist in Community, Marla Guppy has written of the development of both an attitude and visual language which was created with and by Garage Graphix artists and resident participants as an indirect result of the 'suburbanisation of Aboriginal communities' making their home in western Sydney.

> 'This became a time when Aboriginal people began to make sense of both the notion of a suburban identity but also of spatial relationships to other Aboriginal groups that were themselves being reorganised by the development of the system of lands councils. The development of a visual language relevant to the suburban context, referring less to western desert imagery is evident during this time in the work of artists such as Alice Hinton Bateup and Garry Jones. It was this new language that began to describe the subjects of significance; deaths in custody, the stolen generation but also the displacement evident in the journey from the bush or the inner city to the suburbs'. (Guppy, 2005)

4.4. SOCIAL SIGNIFICANCE:

Identity politics frames much of the poster work produced by Garage Graphix. Evident in their practice and poster outputs, the Garage was deeply engaged with the cause and effect of marginalisation through gender, sexuality, aboriginality, ethnicity, and locality. Former Artist in Community Marla Guppy writes of this aspect,

'The underlying belief in the power of self-description, in the capacity of people to articulate the issues affecting their everyday lives was central to Garage Graphix text and imagery. Community identity, women's health, gender politics, gay and lesbian rights, Indigenous recognition, youth issues, family violence and public housing design were some of the many subjects addressed by community and artworkers. The visual language was distinctive, engaging directly with the culture of suburban life. The use of screen printing, in particular the use of photo stencils, enabled creative expression which, at that time, was not easily available in other media. Many participants had no access to cameras and would have only accessed formal photography in a local studio or shopping mall. The capacity to photograph the suburbs of western Sydney, the domestic environments of working-class life and the people who lived in this developing part of Sydney had great agency'. (Guppy 2019)

Significant in their work was the determination Garage Graphix exhibited in controlling the representation and narratives of western Sydney lives, experience and challenges. The living diversity of western Sydney was actively represented and affirmed in their depiction of suburban life, young and old, straight and lesbian, working and unemployed, Aboriginal

GG0017

Wear Seatbelts (Buckle Up Campaign)
Attributed: Jesse Comber
1995
(62 x 44cm)

and other non-Anglo faces. Printed text on posters utilised the vernacular and phrasing of locals, a creative writing process used in artwork development, while community languages such as Chilean, Arabic, Vietnamese, Maltese, were readily employed.

Extraordinary in this archive is the positive tone of the posters while dealing with the most difficult of subject matter. In working with the marginalised and powerless, in their work practice and in their poster outputs they promoted possibility, confidence, pathway and action. Arts workers were not the stereotypic dour, negative 'no fun' feminists, rather they were women who encouraged others to change their circumstance where needed, and to stand alongside to 'make it happen'. In working so directly with community, and in the inclusion of community member images, image - making and voice, Garage Graphix posters spoke authentically and directly to those their message was intended for.

The social significance of the Garage Graphix archive may be recognised by example in two of its signature involvements which sought to support and affirm the voice, perspective and rights of residents, and Aboriginal community. The impact of both involvements cannot be easily quantified, however over thirty years on from the arts practice and the production of identity and issue-based posters, it is possible to see great change in these communities once voiceless and embattled.

Resident Action

'Mount Druitt wasn't planned for people, but people are changing that'

These words printed on the December page of the 1987 Garage Graphix annual calendar, reveals the attitude and approach taken by Garage Graphix to the social crisis resulting from poor urban planning in Sydney's western suburbs. With a high level of Blacktown residents in public housing or living in precarious domestic arrangements; renting, homeless, in shelters, mobile homes, or on the edge of polluted environments, Garage Graphix became involved in community campaigns to improve

GG0359

We Won in Toongabbie
Attributed: Edges of
Cities Project, Garage
Graphix, Marla Guppy with
Toongabbie Residents
Action Group
1986
(50.5 x 73cm.)
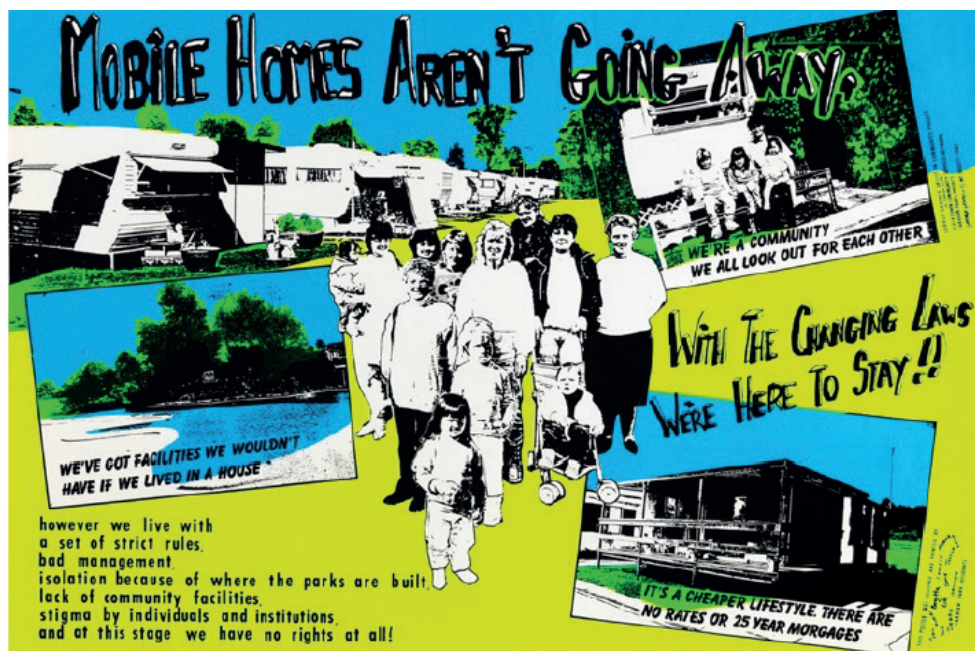
GG0444

**Mobile Homes Aren't
Going Away**
Attributed: Parklea
Caravan Park Residents
with Artist in Community
Marla Guppy
1987
(49 x 72cm)

**Heavy Industry and
Homes don't mix –
Together we are bigger
than the 'Big Australian'**
Attributed: The Rooty Hill
Residents Action Group
and Jenny Pitty
1988
(48.5 x 74.5cm)

GG0279

Australia Day = Invasion Day – What's There to Celebrate?
Attributed: Wendy Dunn printed under access at Garage Graphix with Aboriginal Artist Alice Hinton Bateup
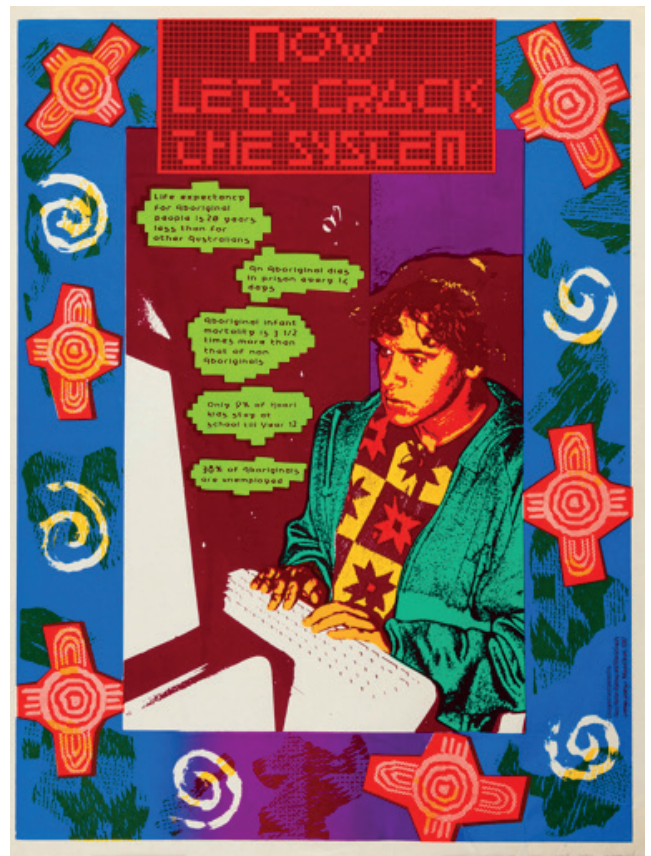1987

the lot of residents. As with the participatory nature of its arts practice, Garage Graphix collaborated in solidarity with resident action groups to produce posters with the aim of galvanising public opinion and stirring collective action.

The three poster examples here: '*We Won in Toongabbie*' (1986), *Mobile Homes Aren't Going Away*' (1987) and, *Heavy Industry and Homes Don't Mix – Together we are Bigger than the Big Australian*' (1988), offer powerful declaratory messages of 'people power'. This message is confirmed visually with images of resident groupings standing in front of their homes, in their neighbourhoods, demonstrating a united position. Resident quotes are used effectively to communicate directly with the viewer, to implicate the source of the problem and to be a call to action. This call comes not from a faceless politician, but from a neighbour, and for that it is all the more powerful.

Aboriginal Arts Program

In the creation of the Aboriginal Arts Program, led by an Aboriginal leadership, employing and training Aboriginal arts workers to work with, and alongside Aboriginal community and organisations, Garage Graphix led Australia in the decolonisation of cultural institutions. The Aboriginal Art Program's poster outputs and the support and service it offered to the Aboriginal community through Aboriginal organisations school programs, legal and health services were unique of their time and without parallel today.

In particular, the poster work and community practice of Alice Hinton Bateup, supported by her sister and Aboriginal Arts Program coordinator, Maxine Conaty, proved ground-breaking. Posters produced through the Aboriginal Art Program are enormously significant because unlike many of the other poster collectives or poster workshops the voice and perspective is Aboriginal. At the time of production this was unusual.

28

GG108

We have Survived
Attributed: Alice Hinton
Bateup and Marla Guppy

GG0107
***'Now Let's Crack the
System'***
Attributed: Alice Hinton
Bateup and Marla Guppy
1987

Whether produced in collaboration with community groups, for client bodies, issue-based, or Alice Hinton Bateup's personal in-house work, Aboriginal Art Program posters elevated urban Aboriginal voices and took on representative value for many Aboriginal people across Australia, as exampled by: *'Australia Day = Invasion Day'* (Wendy Dunn, printed at Garage Graphix under access 1987), *'Lost Heritage'*, *'Dispossessed'*, and the paired work with Marla Guppy *'We Have Survived'*, and *'Now Let's Crack the System'*.

'The collaborative posters *'We Have Survived'* and *'Now let's Crack the System'* were produced for the 1988 Adelaide Festival exhibition *Right Here Right Now – Australia 1988*. The works are significant because they represent acknowledgement of the colonised past and devastation visited upon Aboriginal people, but also and coterminous, an undefeated Aboriginal body politic. Both posters use the image of a computer and digital images to suggest the future, and future preparedness. Produced in 1987, when domestic personal computer use was uncommon, these posters were hugely audacious, in their revelation of Aboriginal ambition and destiny. These posters toured Australia in 1988 in the context of an exhibition which critiqued Australia's Bicentennial celebrations and the impact upon Aboriginal people. They have been collected by major collecting institutions and widely displayed. As with all the posters of the Aboriginal Arts program their significance is immense, most importantly because they represent a turning point in Aboriginal identifications of self and non-Aboriginal reception of that identity.

5.COMPARATIVE CRITERIA:

5.1. Provenance

The archive under consideration in this significance report has a single provenance. All were produced at Garage Graphix Community Arts workshop across the period of its operation (1981-1998). With notable exceptions, the posters have printed attribution of arts workers, community members and client bodies involved in, or having commissioned or supported their production.

At the formal closure of Garage Graphix in 1998 Blacktown Council as the property owner, took responsibility to secure the contents and equipment of the workshop, and all related documents and posters held on the workshop premises in Emerton, Mount Druitt. These contents were packed into two shipping containers and held in storage on Council works depot premises. The containers have largely stood untouched until recent times, except for intermittent access (dates not documented) when some screen-printing equipment (tables, racks, T-Shirt jig, squeegees etc) were removed for sale or disposal.

5.1.1. Artwork Attribution – The Collective and the Individual

A perusal of the collection data bases of a number of institutional collections identifies Garage Graphix posters as entering collections through mix of purchase, gift and through the Commonwealth Government's Cultural Gifts Program. It also reveals that the attribution of poster artworks has shifted from collective attribution (ie. Organisational collectives) to also attributing or preferencing the individual artist. In honouring the moral rights of the artist, the authorial role of the collective is somewhat diminished. In example, Garage Graphix operated along collective lines in terms of the group involvement in conception and often production of numerous works, yet if individuals also held principal roles involved in administration or management, their contribution has largely gone without recognition, as is particularly the case with Coordinator Lin Mountstephen and Aboriginal Arts Program Co-ordinator Maxine Conaty. In many cases artworks co-created under traineeships acknowledged the trainee for career development purposes but sometimes not the collaborating artist/s. The practice was variable and evolved over the years. The emphasis on training and skills development as a tool for empowering women also affected attribution printed on posters. The extensive collaborative work with experienced artworkers at the core of Garage practice was routinely not recognised in the printed attribution.

5.2. Completeness

The collection under consideration comprises a total of 395 individual posters. This number is also somewhat fewer than were actually produced by the Garage over its period of operation, given the habit of routinely keeping archive copies of each poster produced was not practiced from the outset of operations in 1981.

5.3. Rarity or Representativeness

This assembled collection of posters (screen print and offset prints) is a rare documentary example of works emanating from a single organisation over the period of its existence. Although incomplete, the Garage Graphix leadership exhibited enormous prescience in collecting and keeping many examples of their work in-house across the period of operation. Additionally, Blacktown Council must be credited for investing in rudimentary long-term storage, given the alternative likelihood of loss through dispersal or disposal.

5.4. Condition of the Collection

The posters under consideration (screen-printed and offset lithography), were largely produced for and with individuals and community organisations seeking promotion of issues and services for widespread distribution. Unlike art prints, they are not signed, numbered, or in limited editions printed on rag paper. Rather they often share multiple authors, and often but not always, have their individual authorship subsumed under collective title (Garage Graphix), and are largely printed on cheap paper stock with low GSM weighting. The quality of the paper stock offers a clear indication that the posters were not produced with a view to longevity or enter institutional collections.

As viewed and examined by this report's author on 8 and 13 August 2020, the select archive of works under consideration for accession by Blacktown Council and the subject of this Significance Report are in near original condition. Although the poster works were stored for over 20 years without climate control measures, there were key favourable factors at play, none the least they have not been handled. Kept in dark storage, the works on paper are strong in colour, and do not show evidence of light damage, such as paper yellowing or brittleness. They posters were also accidently advantaged by the micro-climate of western Sydney – having less humidity than coastal Sydney, the works do not show evidence of 'foxing' (mould spotting).

A number of the posters in storage were in sets or multiples of the same print. Hence for the purpose of cataloguing, best examples of individual posters were selected and removed to Blacktown Arts Centre, where rudimentary conservation took place. The posters were interleaved with acid free tissue paper, placed in a series of numbered cardboard folders, and then situated in an airconditioned (not climate controlled) secure storeroom at BLKAC, ready for future (the current) assessment. Cataloguing involved attribution of individual numbers, titles, artist(s), client, funding support, condition of works, and the creation of a photographic record of individual works.

Those charged with the initial task of retrieval, condition reporting and cataloguing, noted imperfections such as paper ragged edges, small tears, or print mis-registration. A small number of retrieved artworks were found to have pin marks in corners or been laminated prior to being packed and stored in the container. These show evidence of having been used for display purposes on walls – likely the walls of the Garage Graphix screen-printing workshop or adjacent office. A very small number of artworks have remnant bluetack on the reverse side corners. For want of better examples, some have been placed into the archive.

5.5. Comparative collections:

Garage Graphix poster works can be found in institutions across Australia. Of these smaller collected examples, the preference is for those which deal with Aboriginal experience and perspectives.

5.5.1. Garage Graphix Posters identified in Australian collections:

- Art Gallery of New South Wales (2) 211.1988 and 212.1988
- Art Gallery of South Australia (2) 8711G8 and 20173G49
- Australian National Gallery (13 accessioned, 60 works pending)
- Blacktown Arts Collection (1) BCCGGX001
- Flinders University Art Museum (5) 2485, 2797, 2889.037, 2880.038, 2880.039
- Museum of Applied Arts and Sciences (Sydney) (13 Works), 86/1147-3, 90/163, 90/164, 90/222, 90/225, 91/1146,92/22, 2000/69/3, 2014/128/1
- Penrith Regional Gallery (3 works, accession pending)
- State Library of NSW (420 works across folders (PXS633 1981-1989 and PXD710 1988-1996)
- University of Sydney Art Collection (1) UA2014.350
- JW Power Collection, University of Sydney, managed by Museum of Contemporary Art (2 works, 1988.26.13 and 1988.26.14)

5.5.2. State Library of NSW

A portfolio of 420 Garage Graphix posters across two folders (PXS633 1981-1989 and PXD710 1988-1996) is now held by the State Library of NSW. The acquisition was arranged by Garage Graphix Creative Director Lin Mountstephen on behalf of Garage Graphix Community Arts Inc. This collection is circumscribed by the State Library's own collection guidelines which determined it only acquire artworks from the community practice rather than the client directed works produced by the Design Service. For the State Library of NSW, the worth of these posters is the record they represent of western Sydney, social change and activism.

The SLNSW Garage Graphix collection is accessible to the wider public by appointment at the SLNSW in Macquarie Street Sydney.

5.5.3. Wollongong Art Gallery (Redback Graphix Poster Collection)

The Garage Graphix archive pending accession by Blacktown Council, might be most closely compared with that of the collection of 89 Redback Graphix posters held by Wollongong Art Gallery.

Both Garage Graphix and Redback Graphix operated in a similar time frame, were concerned to elevate local and regional issues and undertook commissioned work. Redback's origins were in 1980, Wollongong, where they established a working studio, producing commissioned posters for steel city unions, bands, not for profit agencies and a range of social issues such as unemployment and loss of local industry. Although Redback moved its studio to inner Sydney suburb of Annandale in 1986 they maintained a close association with their Wollongong working-class roots, social concerns and client base. The 89 works are largely those produced during their Wollongong residency. As part of the Wollongong collection,

the posters are drawn upon for exhibition purposes and are available for loan. These early works feature as a record of a town's past but also the struggles of the decline of the steel producing town throughout the 1980s.

Redback Graphix founders, Michael Callaghan and Gregor Cullen, created a graphic design and poster production house in Wollongong, NSW. Their poster aesthetic was both immediately recognisable and hugely influential across Australian poster workshops. Their works utilised direct and humorous messaging and bold graphics, often using black as an overlay on colour with banded text top and bottom. Partnering in the Sydney Redback enterprise, artists Alison Alder and Leonie Lane brought a feminist sensibility to poster practice, challenging Redback's boy's own humour and aesthetic. Although receiving funding from the Australia Council for a period of its operation, when this was withdrawn it became increasingly difficult for it to survive.

Prominent poster collections by like poster collectives and organisations are held in key collections including:

5.5.4. National Gallery of Australia

The National Gallery of Australia, under the leadership of Senior Curator of Prints and Drawings, Roger Butler (1981 – 2020) has amassed the largest and most significant collection of Australian poster art and political posters, numbering in the thousands.[4] The early period of Butler's engagement coincided with a wealth of poster-making activity. Among his fellows, he was prescient in recognising these works as of value to the national collection and coincident to documenting a particular aesthetic turn in social and political life. Produced cheaply in multiples or editions, meant poster works were affordable to collect in depth and breadth. As Curator, Butler established relationships with many of the artists / artsworkers / print collectives and poster organisations, including Redback, Redletter, Garage Graphix, Megalo. Butler also actively researched and promoted Australian political poster making, through significant curated exhibitions and catalogues. Such relationships and scholarship paid dividends over time, with poster making artists recognising the value in institutional recognition and thereby offered their work to the National Gallery, such as Sydney University's Tin Sheds and associated printmaking collectives, Earthworks, Lucifoil. In the case of Sydney's Redback Graphix, their entire archive was offered to the National Gallery, including posters, banners, T-Shirts, stickers, and other ephemera.

At the time of writing, the National Gallery held 13 posters under the title of Garage Graphix (c1983-1989). This number is set to escalate with the recent gift by past Garage Graphix artist Marla Guppy of 60 works including posters, fabric yardage, design work, and photographs of the Garage in action (Accession pending as at 15/3/2021).

5.5.5. The University of Sydney and The Tin Sheds Poster Collection

The Garage Graphix archive might also be compared with poster works produced at the Tin Sheds Art Workshops (1971-1988) and now managed by The Tin Sheds Gallery at The University of Sydney. Although incomplete, the collection is both extensive and representative of the range of social concerns and political campaigns of the era. Unlike Garage Graphix, Tin

Sheds mode of practice and poster outputs mediate community concerns rather than offer a direct expression and voice of community.

5.5.6. The State Library of NSW and Tin Sheds Poster Collection

The State Library also holds posters produced by Earthworks Poster Collective, Lucifoil, the Women's Domestic Needlework Group and Women's Warehouse. These are:

- Collection of posters produced by Earthworks Poster Collective and Others (1978-1989 PXD 795.)
- A general collection of posters including examples of early Earthworks posters and Women's Warehouse posters (1977-1989 PXD 673/80-141).
- Earthworks Poster Collective Silkscreen Posters (1974-1980 PXD 889).
- Screen-printed posters by Toni Robertson, Marie McMahon and the Women's Domestic Needlework Group published by Earthworks Poster Collective (ca 1979-1982 PXD 1283).

5.6. Interpretive Capacity

Garage Graphix artwork, practice and concerns remain both relevant and of ongoing interest to the public across diverse audiences including art, Aboriginal, environmental, feminists, peace and justice. Their work is kept in the public eye through exhibition, public programming and scholarly research. With the accession of the Garage Graphix archive there is an opportunity for Blacktown Arts to now grow its collection with a focus on works which emerged as a result of Community Arts practice in Blacktown and western Sydney. This would be of wider value to researchers and curators examining the historical, social and cultural movements of a period of time and place.

The Garage Graphix archive is of considerable value to the wider Blacktown Arts Collection. With reference to Blacktown Council Art Collection Policy, the archive meets three of five key criteria being:

1. Work reflecting on Blacktown and its people

2. Work relevant to Blacktown, through either subject matter or project significance

3. Work by significant local artists

Unlike the numerous collection paintings and drawings which reify Blacktown's past through historical buildings, streetscapes and landscapes, the Garage Graphix archive documents a lively, peopled past, with clear insight to their thoughts, contests and actions.

The accession of this archive into the Blacktown Arts Collection will magnify opportunities for interpretation and provide context for other works within the collection which offer consideration and critical engagement with the history of modern Blacktown and its 'Black's Town' past and present. Important collection examples which would benefit from, and give further context to the work include: Vivienne Binns, sculptural work from the combined feminist / community arts project, *Mothers Memories Other Memories*, undertaken in Sydney and Blacktown between 1979-1981, Simryn Gill's *'Pearls: Gough Whitlam, Australian Labor Party Speech delivered, Blacktown Civic Centre 13 November 1972 (2014)* (BCC GLL 001), a string of paper 'pearls', fashioned from Gough

GG0410

Death Sentence
Attributed: Todd Fernando
(with Eddie Murray's
cousin) with Alice Hinton
Bateup and artist-in-
community, Marla Guppy,
at Garage Graphix
1987

Whitlam's 1972 speech notes launching Labor's election campaign; Leanne Tobin's painting *'Nurragingy and Colebee'* (2009), reflecting on the first land grant to be given to Aboriginal people; Rew Hanks' print *'Stop, there's no need to shoot the natives'*, depicting a violent encounter between Captain Cook and Aborigines'; Jason Wing's *'Blacktown Dreaming'*, 2009, depicting the nightmare of drugs and ruination of culture, and Brook Andrew's Caravan painted in Wiradjuri symbolic patterning *'Travelling Glory'* 2012 (BCC AND 001), currently parked in Blacktown Arts Centre carpark.

5.6.1. Potential of the Garage Graphix Archive

Since 2018, Blacktown Arts has led the process of unlocking the interpretive capacity and potential of the archive. Supported by the Garage Graphix Reference Group, Blacktown Arts have resourced a series of public programs undertaken in 2019, the research and writing of the current significance statement, creation of Garage Graphix eHive digital database in preparation for archive accession into Blacktown Arts Collection, photographic documentation, scheduled community arts poster workshops and a survey exhibition planned for Spring 2021. In accessioning the archive, Blacktown Arts commits also to ongoing in-house curatorial research and making the posters available for institutional loan.

An important interpretive initiative took place in 2019 when Blacktown Arts Centre created an open access workshop inspired by Garage Graphix practice within its Flushcombe Road arts venue. Artist Wendy Murray was employed for a period of two months (1 July – 31 August) to host community access and teach screen-printing skills. The open access studio was accompanied by a modest display of Garage Graphix posters and wall captions explaining the connection between Garage Graphix and the contemporary access program. The posters produced during this access program were simple one- or two-colour stencil creations, however in their

content, they detailed the breath of issues concerning members of the Blacktown community today.

The workshop culminated in a public seminar (August 2019) to discuss the legacy of Garage Graphix in Blacktown and contemporary arts activism. A panel of former Garage Graphix arts workers Lin Mountstephen, Marla Guppy and Alice Hinton Bateup, were joined by Wendy Murray in a session chaired by Lee-Anne Hall (University of Sydney).[5] Evident in the comments and questions posed by members of the audience, there is an active desire for the return of an organisation such as Garage Graphix in working directly with community. In recognition of its recent open-access community poster programming achievements, Blacktown Arts was in December 2020 awarded a grant from Museums & Galleries NSW to present a second iteration of the open-access print workshop program in 2021 to be led again by artist Wendy Murray.

For its 2021 Exhibition program Blacktown Arts has scheduled a Garage Graphix exhibition which will both survey and explore their practice in celebration of the 40th anniversary of the Garage. This exhibition will be a centrepiece of Blacktown Arts Programming. It will be accompanied by the commissioning of scholarly essays, available in print, digitally and by public programming intended to expand community understanding and appreciation of the work. It is anticipated that both exhibition and scholarly essays will introduce new audiences to Garage Graphix's body of work.

6. STATEMENT OF SIGNIFICANCE:

Over a period of eighteen years Garage Graphix Community Arts Workshop embedded itself in perhaps the most reviled Sydney suburb of the era, Mount Druitt, in the Blacktown LGA. Led by a management structure committed to feminist principles of equality and opportunity, Garage Graphix arts workers actively aligned themselves with the marginalised and their struggles. They supported the ambitions of community groups with art workshop facilities, education and skills transference. They advocated for rights and partnered in community campaigns and vigorously advocated for cultural development in western Sydney.

They differ from all other Australian poster making organisations of the era in that they built enduring relationships with community groups and individuals. And, in doing so they were trusted with the stories, hurts and ambitions of their community, and significantly, they were entrusted to partner in making a difference. The ensuing archive is a powerful legacy to place-based art practice and commitment.

This Significance Report finds the works known here as the *Garage Graphix archive* to be one of the most comprehensive and significant archives of its type in Australia. It includes 395 poster examples from across the entire period of its activity. Read chronologically, the archive reveals the growth and expansion of Garage Graphix practice, from feminist artsworker beginnings, to a broader embrace of diverse and authentic community voices, including a privileging of Aboriginal

perspectives through the employment and mentoring of practitioners and the production of posters which speak to First Nation ambitions.

The Garage Graphix archive contributes to our understanding of the shaping of modern Australia, of how contemporary values were shaped, argued and advocated, and how citizen rights were fought and won in the depths of suburbia. More so, the assembled content of the Garage Graphix archive is a foundation document for the emergence and character of modern Blacktown. It reveals the depth of community involvements, passion and concerns in seeking to secure rights and improve local and individual circumstance. It shows also the joyousness, pride and self-belief of this community in contrast to many official historical narrations of western Sydney. As such it is an extraordinarily important collection for this community's understanding of its nascent and maturing self.

The Garage Graphix poster archive reflects upon a place and point in time in Australia where a radical form of community-based arts practice was birthed, grew and flourished alongside social and political activism. Specifically, the archive is an important artefact of Blacktown City Council's leadership in this arena. It is now appropriate that the archive be housed and cared for in Blacktown where it was created and in the community to which it was responsive.

As recently articulated by Jenny Bisset, former Blacktown City Council Manager of Arts and Cultural Development and Director of Blacktown Arts Centre, *'The archive is an important part of Blacktown's cultural history, for which Blacktown should be proud. It would be shameful if such a collection was not in their collection and care'* [6]

In summation, the Garage Graphix poster archive is deserving of acknowledgement as a collection of regional and national significance.

7. KEY RECOMMENDATIONS:

The recommendations below relate to the management of the Garage Graphix Poster Archive as significant Australian cultural heritage.

1. Recognition by Blacktown Arts of social and historical significance of archive:

Garage Graphix archive of 395 works to be formally recognised by Blacktown City Council as historically significant, which as an archive provides an important record of the social and cultural development of the LGA and region.

2. Formal Accession

Garage Graphix archive in its entirety be accessioned into Blacktown City Council's Art Collection for ongoing care, conservation and management. Create a sub collection – to be named The Garage Graphix Community Artsworkers collection'.

3. Storage:

For the Collection to be stored in secure climate control storage, suitable for long term paper conservation.

4. Conservation Assessment:

For all artworks to be condition assessed for conservation and remedial attention be given to vulnerable works. Without these measures taking place, this important collection is vulnerable to the vicissitude of time and material injury.

5. Copyright

Blacktown Arts Council be advised to gain legal advice with regard to ownership and attribution / rights to exhibit or put works online.

Copyright permission sought from individual artists and clearance for limited use licence.

6. Access:

To make the collection widely available online through full CMS cataloguing, digitised photographic documentation, and supporting resources (interviews with Garage Graphix artsworkers etc).

7. Future Research

Initiate future research into the stored material for curatorial purposes and to encourage scholarly research on the collection, artsworkers and client organisations involved in the Garage across the years of operation. Seek and initiate academic research partnerships, including western Sydney University, Department of Art History and Sydney College of the Arts, University of Sydney, Faculty of Art and Design, UNSW

8. Future Exhibition:

To progress exhibition proposal and development in celebration of Garage Graphix 40-year anniversary in 2021, and in recognition of the role of Blacktown Council in the development of community arts practice in Australia.

9. Management of Archive Poster multiples:

Many of the poster works within the archive exist as multiples. Once collection ownership has been established, Blacktown Council should seek legal advice to manage the ongoing care or dispersal of these poster multiples (spares).

10. Gift of Works AIATSIS:

Pending establishment of available poster 'multiples', it is suggested that a gift of poster works produced through the Aboriginal Arts program and / or related to Aboriginal concerns be gifted to AITSIS in Canberra. AIATSIS is currently without any Garage Graphix posters in its collection. A gift of available works would provide an excellent access point and capacity to maximise scholarly research and to provide context for documented aspects of Aboriginal political activism and campaigns found in the wider Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS).

References

1   Garage Graphix screen-print exhibition was displayed in Ancher House Gallery, PRG. It was curated by Dr Lee-Anne Hall, Director, Penrith Regional Gallery 2012 – 2018.

2   Lin Mountstephen was the Convenor of Creative Cultures from its inception and was active in broader arts advocacy in Western Sydney throughout her time at Garage Graphix.

3   Not all Garage Graphix arts workers had a formal visual arts education. Some came instead from backgrounds in women's services, crafts, as university students and as activists.

4   Collected prints and posters numbered at over 40,000, Zagala, A. 2008:7

5   Notable for having a contemporary practice which resonates with poster and street artists of past decades is Sydney artist Wendy Murray (aka Mini Graff). Murray was engaged in 2019 by Blacktown Arts in a community arts project which honours the past practice of Garage Graphix in the hosting and delivery of community screen-printing workshops.

6   Personal correspondence, Jenny Bisset 2 January 2021

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Acknowledgements

APPENDICES:

Appendix A:
Garage Graphix Artworkers (identified to date):

NB. Categories & dates are not definitive and need further research.

Mount Druitt Street Art Workers / Early Garage Graphix (pre-incorporation):
Emu Nugent
Carol Ruff
Lynn McFinn

Arts workers 1981 -1998

Co-ordinators/Creative Directors
Lin Mountstephen (1981 - 1996)
Maxine Conaty (Administrator & Aboriginal Program Co-ordinator) (1984 -1991)
Lee-Anne Hall (July 1988 - April 1989)
Ann Martin (1996)
Cinzia Guaraldi (1997-1998)

Aboriginal Arts Program:
Maxine Conaty (Co-ordinator- Community Artsworker)
Alice Hinton-Bateup (Artsworker- Postermaker / Printmaker)
Esme Mathews (Community Artworker/Screen printer)
Tanya Ellis (Community Artworker)
Garry Jones (Community Artworker - Graphic Designer)
Geoffrey Ryan (Art Director/Graphic Designer)

Artist in Community / Community Artist
Marla Guppy
Jenny Pitty
Mikaela Kobor
Carole Best

Community Access Arts Workers
Carolyn Manners
Arnold Freen
Sharon Walker
Deej Fabyc
Betsy McCabe
Patricia Prociv
Jorge Franco - Screenprinter

Design Service:
Chris Burton - Art Director
Phillipa Seybold - Art Director
Teena Clerke - Art Director
Julie Sabur - Graphic Designer
Karen Vance - Community Artist / Graphic Designer
Amanda Holt -Designer
Geoffrey Ryan – Art Director-Aboriginal Design Service

Trainees [Selection]
Penelope Richardson
Leanne Clerke
Leeanne Donohoe
Garry Jones
Tanya Ellis
Maxwell Bright
Lena Markaboui
Fouardi Markaboui
Jorge Franco – Trainee Production Manager

Artists in Residence
Jan Mackay – 'Houses + Gardens' project 1989
Jan Hutchinson – 'Writing - It beats doing the dishes' 1990
Jude Morrell – 'A Sense of Place' (Photography) – 1990-1991

Garage Graphix Management Committee Members:
Garage Graphix Management Committees comprised local residents and local/regional workers and were drawn from a variety of community and education organisations eg Pittuma Aboriginal Arts & Crafts Resource Centre; Nepean Migrant Access; Greater Western Education Centre; Blacktown Migrant Resource Centre; University of western Sydney; Penrith TAFE; Aboriginal Program -Department of Employment, Education & Training and Charmain Cliff Cottages.

**Appendix B
Poster Content (selection)**

Aboriginal / First Nations
Arts, Crafts and Resource Centre
Bicentennial response
Discrimination
Deaths in Custody
Education, Training and Opportunity
Identity
Land Rights
Racism
Rights
Reconciliation

Arts and Culture
Promotions
Events
Festivals
School Performances
Bands / Dances
Programs for learning

Community and Social Services
Access to Information
Senior Citizens / Aged Care
Unemployment
Multicultural
Disability
Education
Youth and Adolescent

Environment
Permaculture practices
Greening and Care for the Environment
Campaign against Heavy Industry in Residential areas

Health:
Sexual Health
Aids Education and prevention
Anti-Smoking
Alcohol and Drug Education
Adolescent Health
Incest Reporting and Support
Pregnancy services
Health living and eating
Sexuality
Contraception
Workplace Injury and Harm

Housing, Development and Planning
Community Development and pride
Homelessness
Housing Development:
Heritage loss and prevention
Resident Action Groups
Public Housing
Transport and Infrastructure Services

Justice + Rights
Advocacy _ education
Women's rights and equality
Child Abuse / Incest
Children's rights
Sexual Assault
Domestic Violence
Offender and Juvenile Offender Rights
Tenant Rights
Worker Rights

Peace
Activism
Nuclear War
Nuclear Disarmament
Women's Peace Movement

Safety
Youth safety
Road Safety
Driver education
Drug Use

Women and Children
Domestic violence
Crisis care / Women's Shelters
Childcare
Fostercare
Family + Parenting Services

Youth and Adolescent
Education
Information + access to services
Safe behaviours (sexual)
Entertainment

Appendix C:

Garage Graphix Client bodies / Commissioning Agents/ Community Collaborators (selected)

- Aboriginal Legal Service
- Aboriginal Legal Service / Macquarie legal Service.
- (Daruk) Aboriginal Medical Service
- Aboriginal Women's Conference, NSW (1990)
- AIDS Bureau
- Anti-discrimination Board
- Auburn Out of School Activity Centre
- Australia Council – Community Cultural Development Unit
- Australian Labor Party – North Mount Druitt Branch – Annual Picnic and BBQ
- Australian Youth Foundation.
- Bankstown Council
- Barnardos Australia
- Bidwill Youth Centre Disco
- Blacktown Accommodation Collective
- Blacktown Council
- Blacktown Council, International Year of the Disabled
- Blacktown Migrant Resource Centre
- Blue Mountains District ANZAC Memorial Hospital and Katoomba Area Health Centre
- Blue Mountains Community Legal Centre and Mount Druitt women's resource centre
- Bonnyrigg Youth Centre
- Bonnyrigg Community Cottage
- Cabramatta Community Centre
- Centacare
- CES – Social Security
- Charmaine Clift Cottages – Mental Health support
- Child Support Service
- Community Youth Theatre Project
- Community Justice Centre, Bankstown – Dept of Attorney general and of Justice NSW
- Crossroads International – supporting schizophrenics in the community
- Death Defying Theatre
- Department of Housing (Housing Estate Workers Unit.
- Entertainment Plus Agency My Druitt– Rock against Racism poster.
- Elderly People in Contact (EPIC)
- Fairfield Children at Risk Committee
- Fairfield Children's Activities Outreach Project (1984)
- Fairfield Migrant Support Centre & Racial Equality Action Lobby.
- Fairfield Neighbourhood Centre
- Fairfield Parent Support Centre
- Graceades Cottage, Drop-in Centre, Bidwill

- Greening Australia
- Health Promotion Unit – Mt Druitt Hospital + St Mary's Drug and Alcohol Resource Centre
- Health Commission – Neighbourhood Centre project
- Heritage Week 1984 – Family Picnic Day
- Home-care service (multilingual support)
- Inner City Cycles (T-Shirt)
- International Women's Day – Aboriginal Women Working Party
- Indigenous Peoples Council – Western Region
- Information Cultural Exchange (Parramatta)
- Kuringgai Council.
- Link up
- Liverpool Young Women's Resource Centre
- Liverpool Council
- Liverpool and Fairfield Transport Development Project (Ettinger House).
- Liverpool Drug and Alcohol Committee (Liverpool Council).
- Liverpool Neighbourhood Centre
- Liverpool CYSS (Community Youth Support Scheme)
- Liverpool Young Women's Resource Centre
- Macquarie Legal Service
- Metro Television Paddington) (western Sydney Community Media Conference
- Motor Accident Authority
- Mount Druitt Hospital
- Mount Druitt International Youth Year forum (1985)
- Mount Druitt Polyclinic
- Mount Druitt Multicultural Centre – 'We speak your language'
- Mount Druitt Women's Peace Group
- Mt Druitt Youth Forum (IYY) 1985)
- Mount Druitt Youth Resource Centre
- Mount Druitt Soccer Club
- NAIDOC Week
- NSW Police – Kidsafe Program
- Nepean Women and Arts Group Exhibition
- Olympic Arts Festival - 'A Sea Change' (offset poster, artist not attributed)
- OutWest Youth Union.
- Parramatta City Council
- Parramatta Community Health Centre
- Parramatta Region Public Tenants Council
- PEP (Commonwealth Employment Program)
- Pittuma Aboriginal Corporation
- Radio2SER FM

- Ryde Council for 'safe streets promotion – supported by Davidson Motors. – 'Ryde a safe street'
- Rutherglen Community Centre
- Rutherglen Community Cottage
- Rutherglen Music Centre / Mount Druitt High School – free Music lessons
- Safety House Scheme of NSW
- Shelter NSW
- South West Metro Arts
- South West Sydney Area Health Service
- St Mary's Youth Group
- UTS – Aboriginal Tertiary Education (1994) 'Do it for yourself, Do it for your people'
- University of western Sydney – promoting women's studies, forums, health
- Varuna Writers Centre – Regional Writing Project
- WASH House – Women's Activities and Self-Help House (Bidwell)
- Warehouse Health Centre
- WAY – Alcohol and Youth Committee
- Wentworth Area Health Service Alcohol and Youth – Drug and Alcohol Directorate
- Westmead Sexual Assault Centre
- Western Area Adolescent Team (Leisure and recreation director for Penrith, Hawkesbury,
- Weatherill Park Neighbourhood Centre
- West Family Circus
- WESTIR
- western Sydney Area Health
- WILMA Women's Health Centre
- Women's Development Bank (NSW)
- Women's Housing Company
- Women's Housing Conference 1987
- Women for Survival (Peace – Greenham Common).

Appendix D:
Community Access:

Community Access at Garage Graphix involved multiple processes including workshopping content, message and design. The incorporation of community illustrations and artwork, preparation of stencils, assist and or undertaking the labour of printing. The nature and extent of community involvement is indicated in the attributions printed on individual posters. Select examples below.

Designed and printed by Aboriginal Student Centre (UNSW) under access at Garage Graphix 1987 (National Aborigines Week)

Heather, Tanya Glenn, Brad, Kylie, designed these T-Shirt – with assistance of Garage Graphix, 1986.

This poster was designed and printed by Todd Fernando with assistance from artworkers at Garage Graphix 1987 (Death Sentence)

Matthew, Glen, Lindsay, Todd, Scott and Rickie worked on this poster – Garage Graphix Artist in Residence Project in liaison Cobham Youth Centre and Artists in Direct Support.

Designed and printing by a sub-committee of Parramatta Regional Public Tenants Advisory Council Inc 1987

Designed and printed by Bien, Danny, Gil, Lianne, Roberto, Somsak with help from artsworkers at Garage Graphix' '

Mount Druitt Youth Resource Centre 'Designed and printed under access at Garage Graphix

Terry worked on this poster – Garage Graphix Artist in Community in liaison with Mina Remand Centre.

Designed and printed by Women from Mount Druitt Red Cross Centre under access at Garage Graphix.

Niccy and Jessica worked on this poster – Garage Graphix Artist in Community in liaison with Minda Remand Centre.

Made by Rocky (Cowra), Mitch (Moree), Dudley (Orange), Warren (Kempsey) Garage Graphix in liaison with Minda Remand Centre (1987).

Design and printing by Nepean Social Club at Garage Graphix.

Illustration Kim Bartle Yr9 Sefton High (Villawood Community Arts Festival' Designed by Trudy Horsfield for Hawkesbury Community Youth Support Scheme (Calendar 1984) '

Designed and printed by Bonnyrigg Youth Centre and printed under access at Garage Graphix, 1986.

Appendix E:
Exhibitions (selected) including Garage Graphix Posters.

The social and historical importance of the poster work which emanated from the Aboriginal Arts Program has been recognised through scholarly and curatorial attention and by a number of Australian collecting institutions, who have examples of these works in their collection.

Select work from the Garage Graphix archive has been exhibited in numerous exhibitions across Australia and internationally. The following are a few of those documented.

Know My Name – National Gallery of Australia, Canberra (Nov 2020-Nov 2021)

Nirin, Sydney Biennale, Museum of Contemporary Art (April-August 2020)

Garage Graphix, Penrith Regional Gallery (May – Oct 2018)

'It's Our Thing', Blacktown Arts Centre (2016), Curators – Kon Gouriotis and Paul Howard

Out of line: 25 years of Women's Posters, State Library of NSW (1995)

Hearts and Minds: Australian Political Posters of the 1970s and 1980s, State Library of NSW (1993)

The Pemulwuy Dilemma – The Voice of Koori Art the Sydney Region, Penrith Regional Gallery (1991)

Signs of Survival – An exhibition of Aboriginal Art in the West to coincide with Invasion Day 1989, Street Level Gallery, Penrith (1989)

Right Here, Right Now – Australia 1988, Adelaide Festival Visual Arts program, Experimental Art Foundation and national tour (1988-89), Curator, Lee-Anne Hall.

Shocking Diversity, Print Council of Australia, (1987-1988, national tour)

Aboriginal Australian Views in Print and Poster, Print Council of Australia (1987 national touring exhibition).

Political Poster-making Organisations (group show), National Community Arts Conference, Adelaide (1986)

Women and Creativity (1982)

Author of this Report:

Dr Lee-Anne Hall is Director of Wagga Wagga Art Gallery, and Research Associate with the Department of Art History, University of Sydney. Of relevance to the current report, she held the position of Coordinator at Garage Graphix Community Arts Workshop between July 1988 – April 1989, replacing Lin Mountstephen while on long service leave.

March 2021